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# Porcelain, Pottery & Glass.

## DELFT DESIGNS.

BY MRS. N. R. MONACHESE.

THE latest fad in China is a revival of the old-fashioned Holland Dutch blue and white ware, known as Delft. It must not be supposed, however, that all one sees now on the market came from Holland. Since fashion has decreed that blue and white should rule, for a time at least, not only on the table, but for orna-

mental purposes, other famous potteries are producing it, imitating very closely the ware and its characteristic designs.

"Delft" is in short a trade mark and is manufactured in England, Germany and France, as well as Holland.

This ware, with its quaint style of Monochrome decoration, was originally made in 1642, in the little township of Delft in Holland, from whence it acquired its name.

Early potteries had been established already there for more than a century, when Albrecht de Keiser made the first successful effort in imitation of the Chinese and Oriental ware, which was at that time held in high esteem.

His signature, A. K., on a piece of old Delft gives it a value far in excess of its beauty, as an art production. Immense quantities of the original blue and white Delft tableware were brought into this country by the Pilgrim fathers, and there are still to be found specimens in good condition. The Delft decoration is mainly taken from native scenes, which introduces the inevitable windmill, the charming

water ways, quaint figures and other familiar objects indigenous to this flat level stretch of country.

The color is, in nearly all cases, blue; other colors are exceedingly rare, and not in demand at present. The shade of blue is of a deep, rich, brilliant hue, with a tinge of red—that is, it borders on purplish hue rather than green.

The demand for Delft has created a desire among amateur China decorators "to make their own Delft," and this has stimulated the color manufacturers to produce colors especially for this purpose.

These vary somewhat in shade and name, and the purchaser should select the color liked best from a sample plate, on which these colors have been fired.

In view of this demand we have had special drawings made in the true Delft style of decoration, for the benefit of those of our readers who desire to yield to the present fashion. These scenes are faithful to nature and, although reproduced to assist the mineral painter, may be utilized for other purposes, and would be excellent subjects from which to study water color effects, or for the decoration of other articles than China.

The treatment with a mineral palette is as follows: First wipe the China over with a rag moistened with spirits of turpentine. When dry, the film deposited upon the surface of the article gives it a tooth, and enables a lead-pencil mark to be distinctly visible. Then sketch in lightly—or trace, if necessary—the design. Next this sketch must be gone over with india ink, making as fine and thin a line as possible. This can only be accomplished with a very finely-pointed brush. This precaution is absolutely necessary to hold the drawing, otherwise with the first sweep of the brush, loaded with color, every vestige of the lead-pencil drawing would be obliterated.

Take out a sufficient quantity of the color, and we will presuppose it is in powder form, and grind thoroughly with a few drops of spirits of turpentine. When very fine and entirely free from grit, add a few drops of thick or fat oil, or balsam of copaiba. If "a few drops" sounds indefinite, let it be remembered too much will cause the color to blister in the firing. It also keeps the color from drying, consequently it collects dust. Too little will prevent the laying of an even



MIDWINTER. DECORATION FOR A CUP IN THE OLD DELFT STYLE. BY F. W. PRIESTMAN.

wash of color. What is desirable is, to have sufficient to work easily, and to "keep open" long enough to accomplish a certain amount of work, and when this is done, to dry at once. Therefore, one's capacity largely influences the exact amount of oil to use. The slow and inexperienced worker will naturally require more than the one who can work expeditiously. Having prepared the color, use lavender oil as a painting medium—or any of the various tinting oils that you are accustomed to using. This is used exactly as water is used as the working medium in making a water-color painting. If it is desirable to finish up for one

firing, and with some little experience and care this is quite possible, in retouching it would be necessary to discard all oils, and only use fresh spirits of turpentine.

Begin with the sky. Wash in a delicate tint, with a broad, flat square shader, making it slightly deeper at the top. Try to keep it an evenly-graduated tint, and before it dries wipe off the color where the clouds are indicated. This, perhaps, is best accomplished with a piece of raw cotton wound around the pointed handle of a brush. Soften all the edges with a pad lightly applied, and finish the entire sky at once, before continuing with the rest of the scene. You cannot hope to add more color when once it has been allowed to dry.

If you have not been successful in painting a good sky, wash it off and try again. Knowing where failure occurred, you will probably avoid it a second time. Here also will be shown the advantage of a water-color or india-ink drawing, for it will not disappear. Oil and water do not readily mix, and consequently after washing off the color with turpentine, the india-ink sketch will remain as distinct as before. It will be no trouble then to continue the painting. After the sky, continue down the foreground with what may be called a local tint. Keep the distant effects pale to give perspective, and the objects nearest paint more distinctly, more definitely, and with stronger color. Let each succeeding wash of color dry before applying another, and by this means alone should the required depth of color be attained. Never attempt to apply a dark tint with one stroke of the brush heavily loaded with color. This will surely blister in the firing. Keep on adding color where it is darkest till a satisfactory depth is arrived at and the deepest accents are fully brought out. Use a small painter's brush for the finishing touches, and if any of the high lights have been lost they may



MIDWINTER. DECORATION IN THE OLD DELFT STYLE. BY F. W. PRIESTMAN.

be brought back again by a careful erasing of superfluous color with a sharp knife.

In the accompanying illustrations are offered sufficient suggestions to enable the reader to produce many very charming articles with various designs. As these can be utilized in many ways, portions may be omitted and others added, and some delightful work accomplished with a little care and judgment. Midsummer and Midwinter are both represented, and a little ingenuity could transform these vice versa.

To follow the original style no gold should be used, but in all decorations of to-day it is ad-

missible. But very little is required, merely as a finish to the edges. Too much would deprive it of its simplicity, its chief characteristic.

#### CHINA AND GLASS TABLE FURNITURE.

BY ELLEN DREW.



SEVERAL important features are involved in purchasing the necessary supply of china and glass ware for family use. The three primary considerations are: first, one's requirements; second, one's means, financially; and third, one's individual taste. These are placed in due order of their relative and respective importance.

In deciding the "requirements," which consist of such pieces as are absolutely indispensable, the size of the family, the style of serving the meals, whether in courses or not, and the amount of entertaining to be done, must be considered.

The size of the family settles at once the quantity or number of necessary pieces of china and glass, as it is obvious that the pieces required for a small family are much less than for a large family.

Most people keep in reserve "for company" either separate sets of china and glass, or, at least, some few pieces of both. This old-established custom is sometimes regarded with a certain amount of superciliousness, but nevertheless it is a great comfort to the average housekeeper to be able to

seat her guest before a well-laid table that is in all its appointments beyond criticism: Hospitality makes certain demands that cannot be ignored, and its best interpretation is not to repudiate a guest's appreciation of the fitness of things. Their sense of seeing must be recognized as well as that of tasting. It is altogether a false idea that too frequently prevails, that articles of food taste as well from odds and ends of broken dishes, or thick stoneware, as on perfectly whole thin china. It is no such thing—they do not.

Dainty serving is vastly superior, and when a dish is presented, even of the most homely description, if it appeals to the eyes as well as the stomach it is doubly attractive. Delicate viands are rendered still more delicate if daintily served, and the coarsest food partakes of an element of refinement if served invitingly.

Thick, heavy, clumsy crockery-ware should be abolished from the table of a civilized being, and should never be tolerated outside a cheap boarding-house or restaurant—never in a private family. Only china or porcelain—they are synonymous—should be used. It is thinner, more dainty, wears better, and never crazes or discolours. It is much more beautiful, more reliable and satisfactory, and though the first cost a trifle in excess of stoneware, in the end it is more economical. There are many different grades of quality, with corresponding variety of price, and the slight difference in price between china and stoneware is altogether out of proportion to the inferior quality. Very prettily decorated china may be purchased very cheap, and there is always to be had what in trade is known as "open stock" to select from. As many or as few pieces as wanted can be thus had, and a small supply can be reinforced any time.

In the matter of taste in selection there is indeed a very wide margin, even at the same expenditure. Good taste is

not controlled by the cost, and there are many quite simple designs that are more artistic than some elaborate sets.

A limit as to expense does not necessarily imply something ugly; on the contrary, immense wealth, without judgment or good taste, too frequently results in an ostentatious display, devoid of all beauty and harmony, that is absolutely vulgar. The table furniture is so indicative of the individual, and so abundantly illustrates the characteristics and surroundings of the family, that it is worth while giving the subject personal attention and avoid any tendency towards excess, as well as a palpable makeshift.

One's environments must decide this question. It is easily understood that certain china and glass would be rendered offensively, if not derisively conspicuous, in some households, and yet be quite in keeping with others with the rest of the furniture. Table-ware should be on a scale commensurate with the rest of the household belongings. A perfectly-appointed table should be furnished appropriately, neither inefficiently nor superfluously, but primarily for the comfort and convenience of serving; the quality and elegance is another and secondary consideration.

If one's means are limited and a full-course set cannot be indulged in, some of the pieces may be made to do duty for several. For instance, oyster-plates may be dispensed with, and another dish substituted with a very attractive result, if treated as follows: cover with chipped ice, then add a layer of fresh, crisp watercress, upon which place either the oysters or clams on the deep shell, points towards the centre, and half a lemon on top. This is both dainty and decorative, and forms a very inviting dish.

This same discretion may be exercised in many other ways by persons of limited means, without a suspicion of economy entering one's thoughts. Who would dispute the



MIDSUMMER. DECORATION IN THE OLD DELFT STYLE. BY F. W. PRIESTMAN.